

Invitation to Mundane Life



RESEARCH

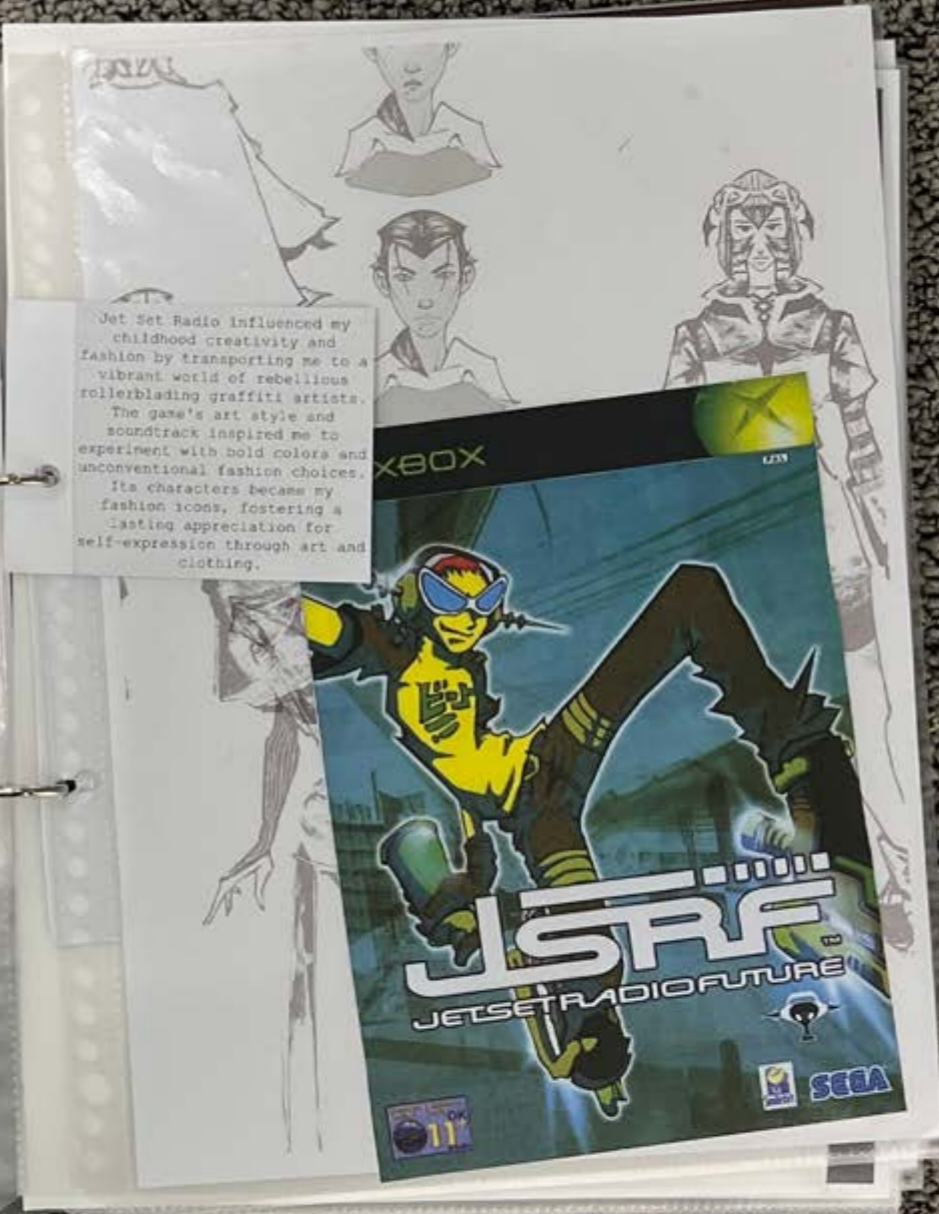
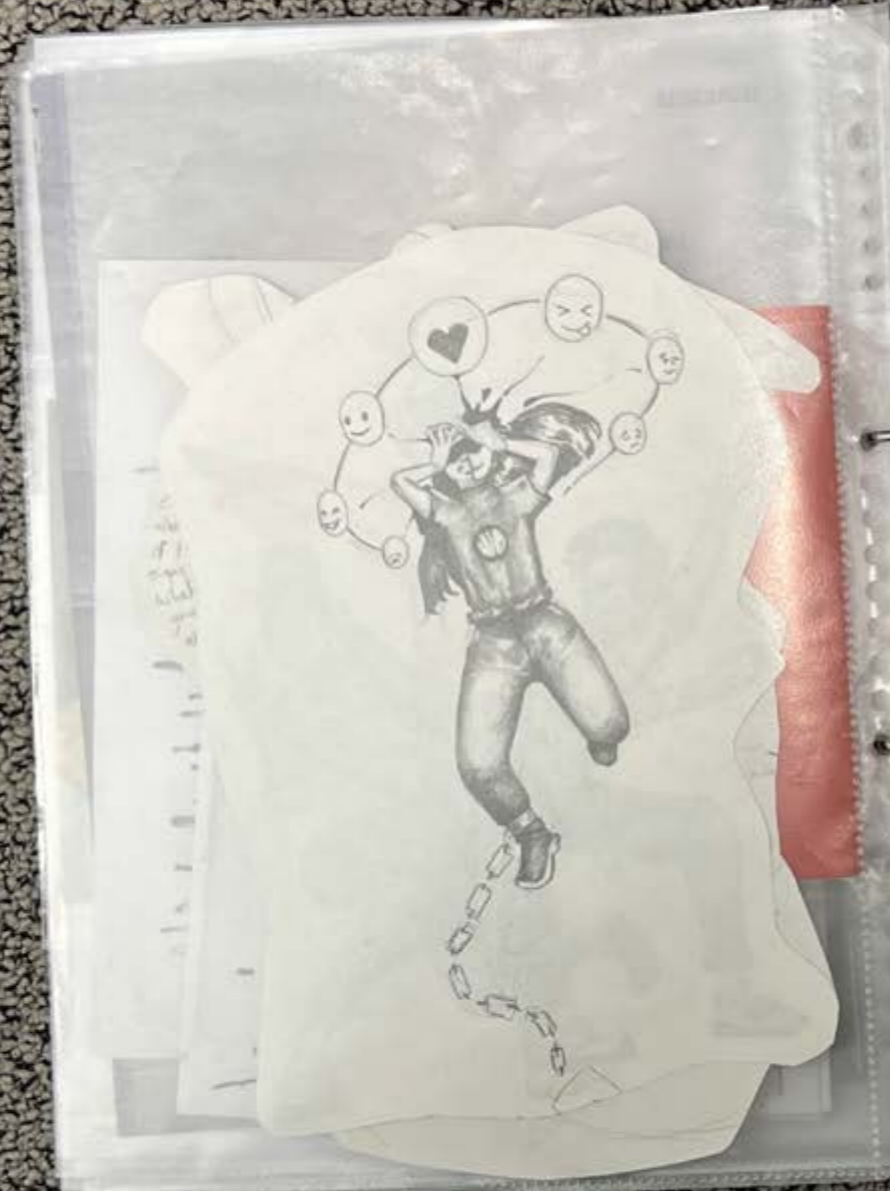
OLLY AND BIEL



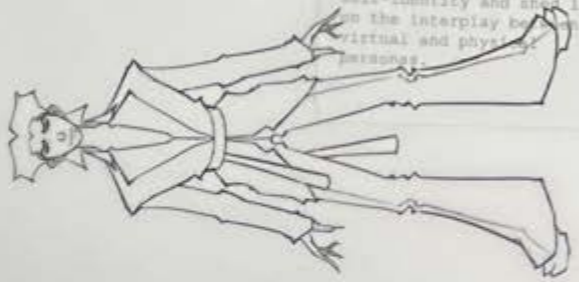
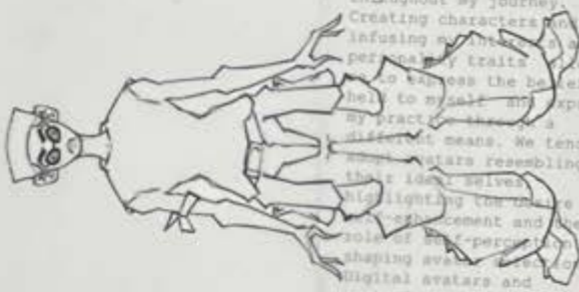
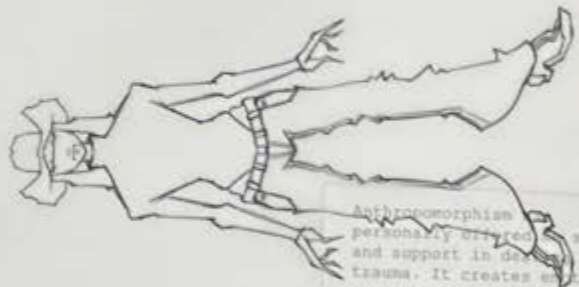
Ellis

Figure 18. Lashermen, Greenwich Village, New York, late 1970s. (Photograph by Leonard Fire, Lesbian and Gay Community Services Center, National Archive of Lesbian and Gay History)



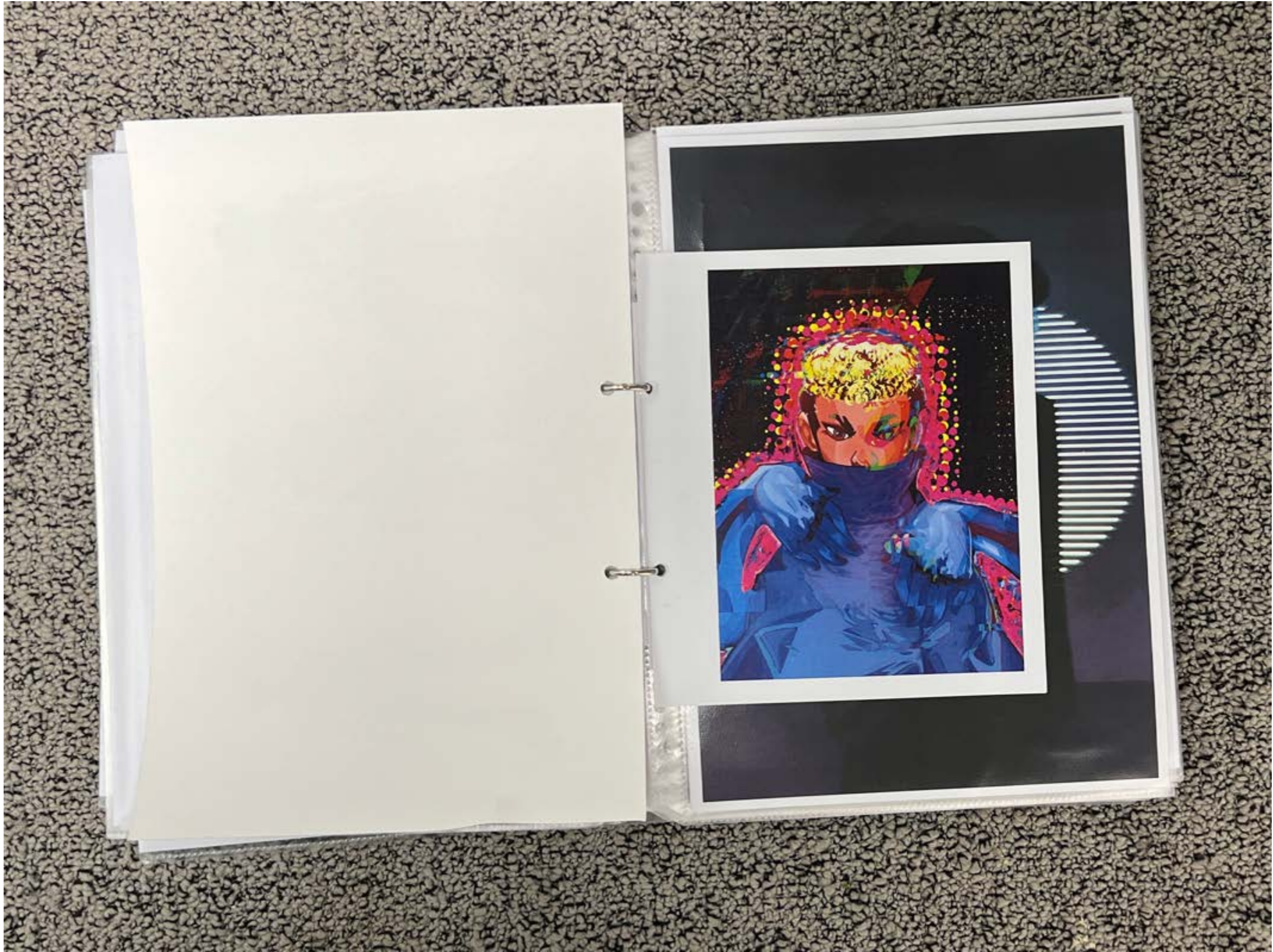


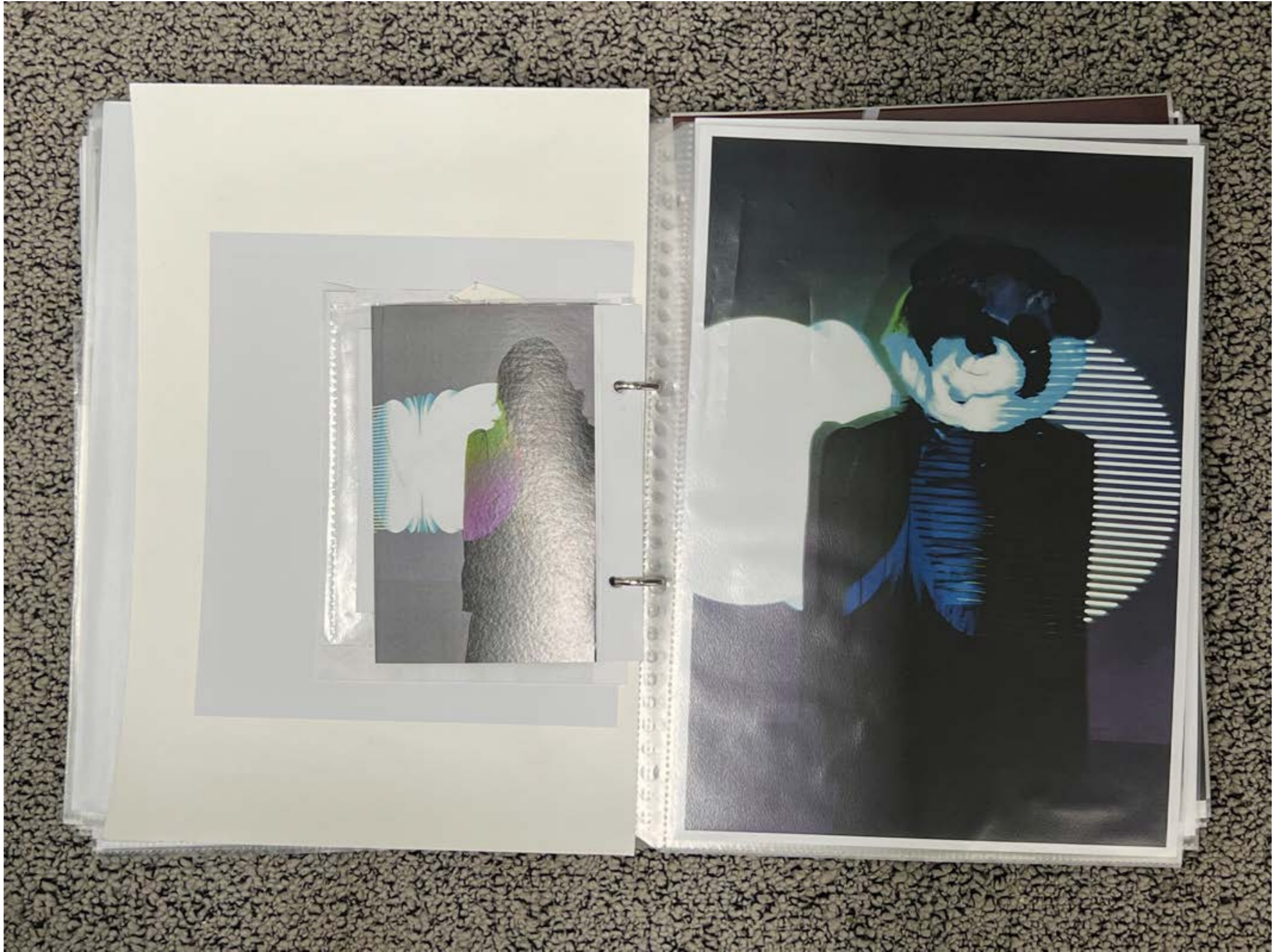
Jet Set Radio influenced my childhood creativity and fashion by transporting me to a vibrant world of rebellious rollerblading graffiti artists. The game's art style and soundtrack inspired me to experiment with bold colors and unconventional fashion choices. Its characters became my fashion icons, fostering a lasting appreciation for self-expression through art and clothing.

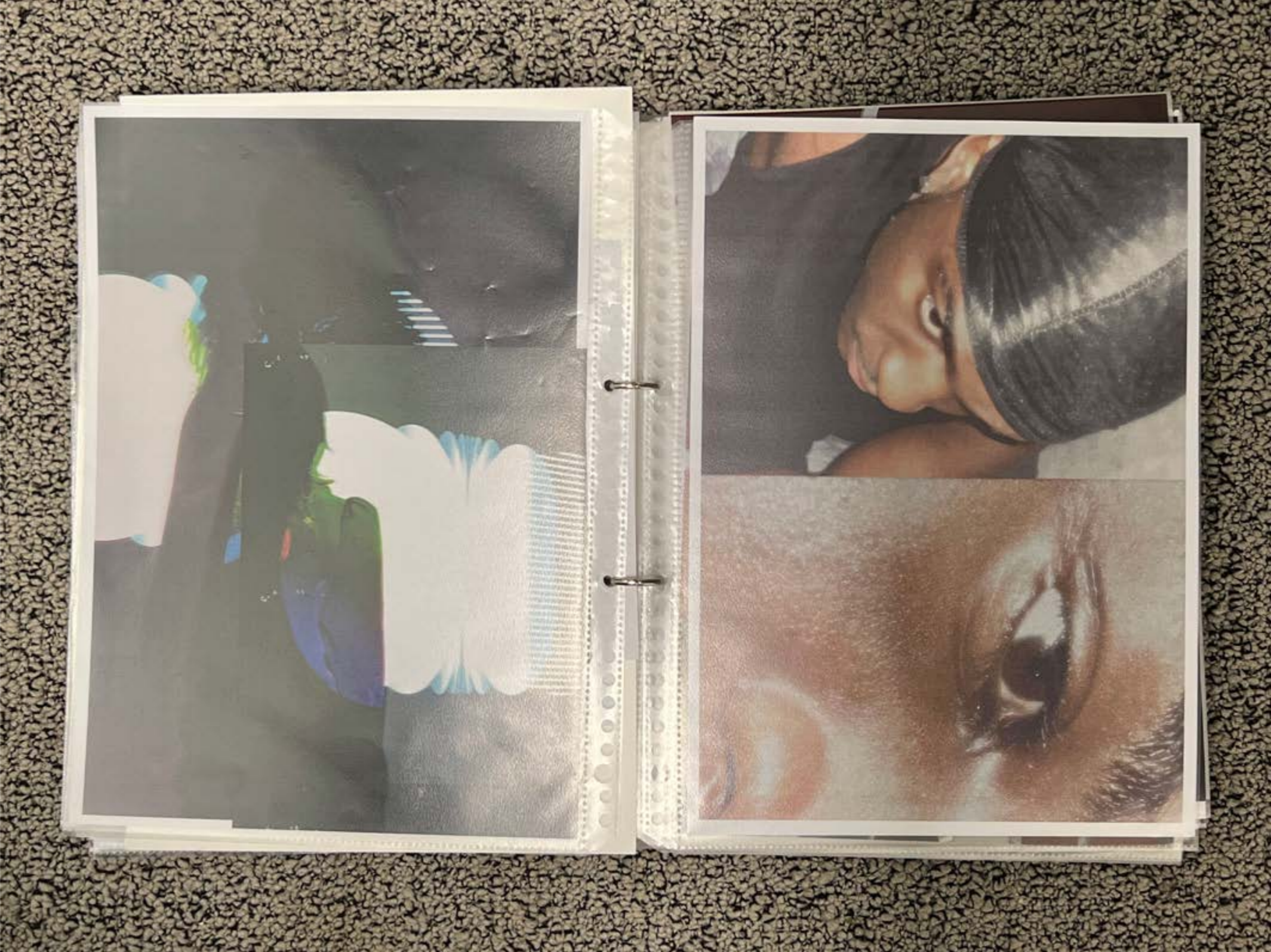


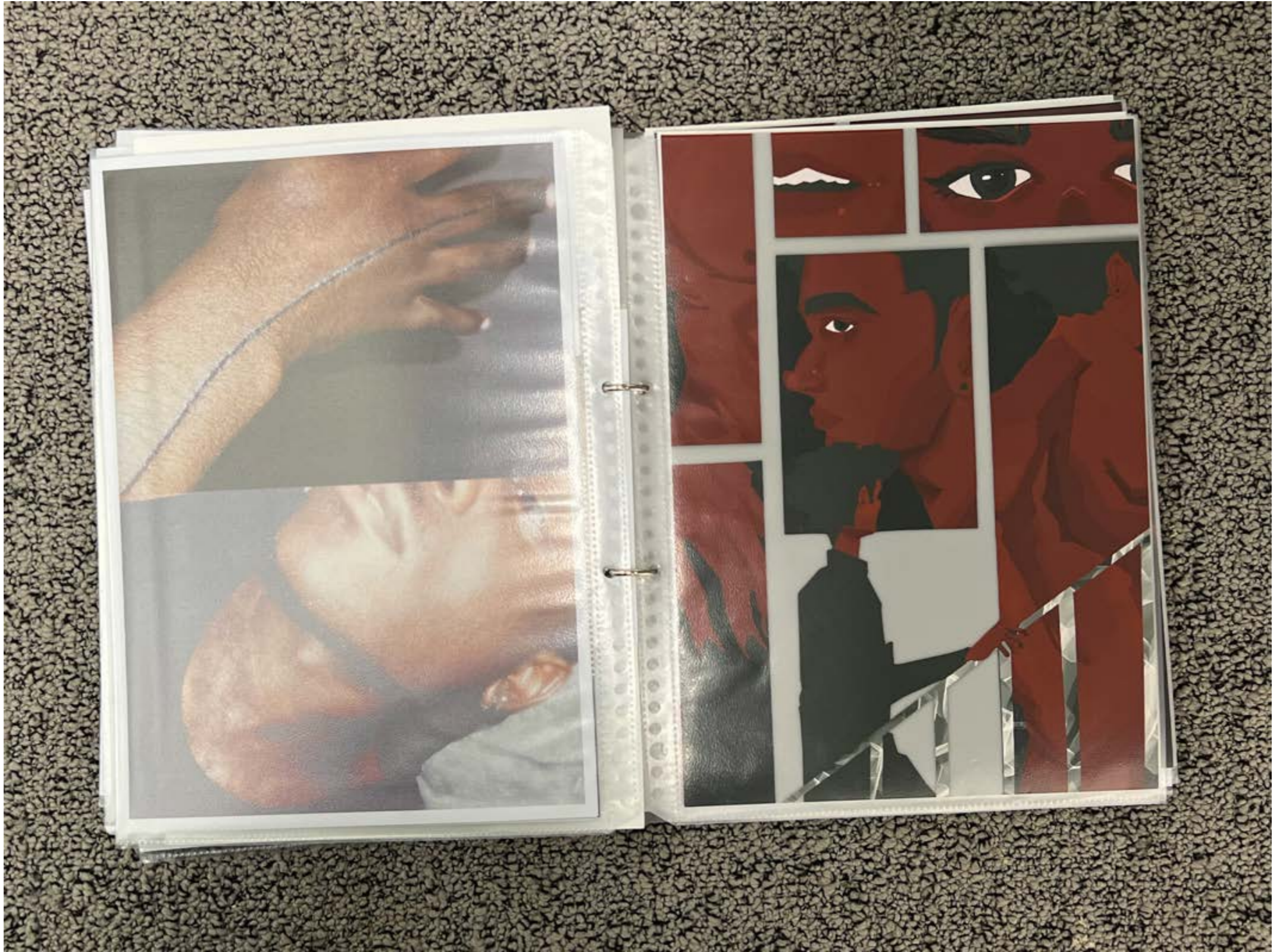
Anthropomorphic
personality, offering solace
and support in dealing with
trauma. It creates emotional
connections, provides
comfort, aids expression,
and empowers me, fostering
healing and understanding
throughout my journey.
Creating characters and
infusing them with my own
personal traits allowed
me to express the beliefs I
held to myself and express
my practice through a
different means. We tend to
create avatars resembling
our ideal selves,
highlighting the areas for
improvement and the
aspects of the "perfect" in
shaping avatars and self.
Digital avatars and
portraits provide a unique
platform to delve into the
complexities of
self-identity and shed light
on the interplay between
virtual and physical
personas.











Title: "An Exhibition of Himself"
Artist: Calvin Kiama Mukoko
Medium: Digital
Date: 2023

"Tall, large, Black British. Does not dress towards societal 'exceptions', 'feminine' desires and interests- yet straight. Potentially neurodivergent. Likes nerdy stuff. Goofy ass personality."

"Introverted".

These are various words and phrases I've heard over the years, however, act as biggest insecurities, yet also my biggest strengths.

"An Exhibition of Himself" explores the fetishization of the male body, portraying an exhibition that showcases the male form in various frames. The artwork highlights society's tendency to objectify and commodify the male body in contrast to their societal expectations. The use of different frames within the artwork signifies the fragmented and diverse ways in which the male body is perceived and consumed, emphasizing the complex interplay between desire and power dynamics. Through this depiction, we challenge traditional notions of masculinity, and encourage a more nuanced understanding of the male body beyond its surface appearance.



Title: "Discussion Between Men"
Artist: Calvin Kama Mukoko
Medium: Digital
Date: 2023

The painting employs various symbolic elements to enhance the narrative. The mirroring of both subjects suggest a sense of self-reflection and introspection, suggesting that the discussion revolves around the artist's self-perception. Additionally, the use of a hypothetical conversation indicates the artist's exploration of his doubts and questions about his sexuality, providing a space to express and confront his innermost thoughts. The composition of the artwork is carefully constructed to emphasize the significance of the dialogue. This arrangement suggests that the dialogue is a safe space for the artist to confront and express his doubts, as well as seek understanding and support.



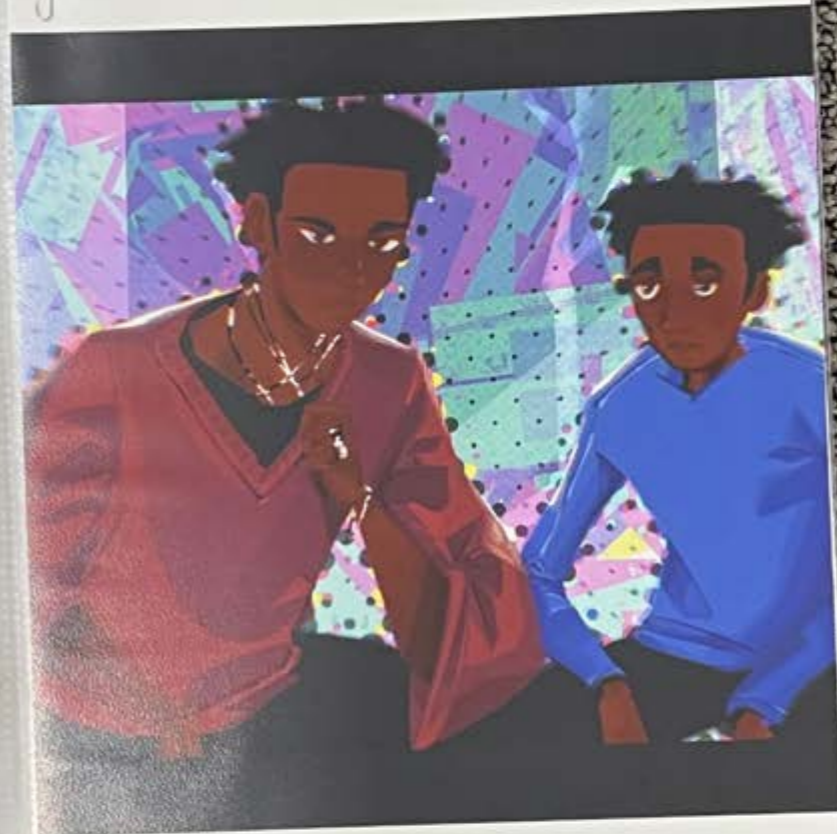
Title: "Klana"
Artist: Calvin Klana Mukoko
Medium: Digital
Date: 2023

The artwork "Klana" presents a compelling and thought-provoking scene, drawing inspiration from Shakespeare's Macbeth and parodying elements of Ferenc Pinter's interpretation of the play. The executioner brandishing a long sword represents the act of severing the old self and toxic ideologies associated with masculinity. The man with his head on the box symbolizes the artist's willingness to let go of the past, confront his inner demons, and embrace a new identity. This symbolism invites viewers to reflect on their own struggles with societal expectations and personal growth. Both figures represent the same person, symbolizing the artist's journey of liberation from toxic masculinity traits stemming from their childhood, and embracing a new identity that embraces their new-found "feminine" interests. By challenging traditional notions of masculinity, it encourages viewers to question societal norms and consider the importance of self-expression and personal fulfillment.



Title: "Calvin's Heart"
Artist: Calvin Kama Mukoko
Medium: Digital
Date: 2023

This artwork presents a compelling and thought-provoking scene, parodying the album cover of J. Cole's "KOD". The image portrays a mentally struggling subject, accompanied by four alter egos in the form of children. Each child reflects a different aspect of the man's inner turmoil, their anxious expressions reflecting the uncertainty of their identity and how they can confront it. This symbolism suggests the profound impact of external pressures and internal battles on one's mental well-being.



Title: "Into the Calvin-verse"
Artist: Calvin Kiana Mukoko
Medium: Digital
Date: 2023

This parodic art piece painting pays homage to the movie "Spider-Man: Into the Spider-Verse" while incorporating a unique twist that challenges societal expectations of masculinity and the expression of feminine traits. Furthermore, portrays a captivating and thought-provoking scene, presenting a hypothetical discussion between an adult and his child self from the past.

The painting employs symbolism to highlight the exploration of gender identity and self-expression. The depiction of the child self's surprise at the femininity of his adult version represents the societal conditioning that often restricts men from embracing their feminine qualities. This symbolism invites viewers to reflect on the importance of breaking free from gender stereotypes and embracing one's authentic self.



Miss Maudie is a POC
I am regarding a superhero
representation which has
been overly lacking, only
mainly focusing on the past
deeds with movies like
"Black Panther" and...
that's about it.

Offering an
imagative
approach to art and
design, these the
spider-verse
feels like a
perfect represen-
tation of my
childhood when
growing up.

What I have
consciously aimed
to associate my-
self from certain
stereotypes, grow
up. will always
be a part of
you and acts
me a god learning
to evolve.

Heart
and soul
have brought
me here.

How would I be in a
fantasy world? How do I
escape this world?



Black

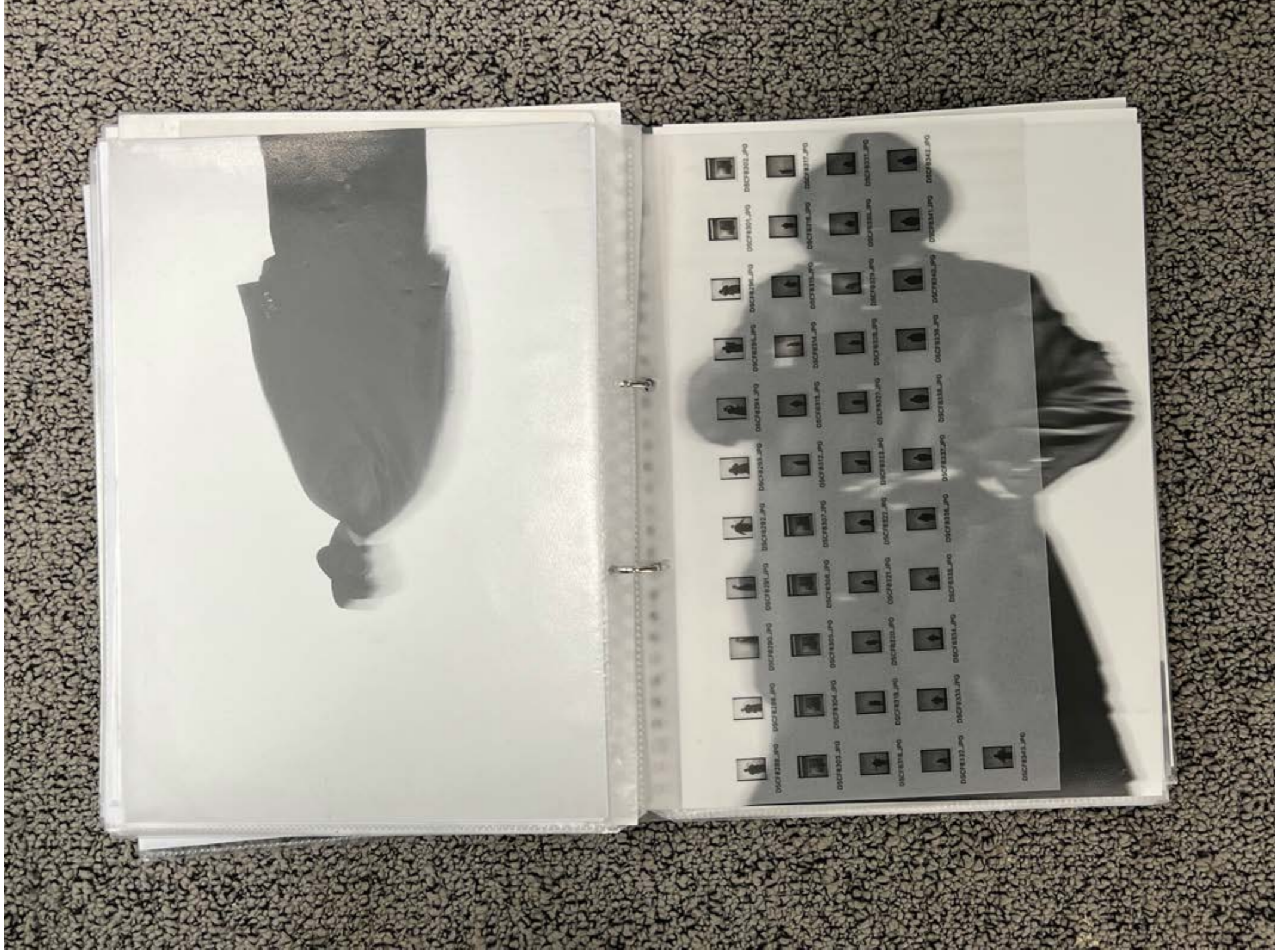
"Black" by Sons of Kemet, sung by
Joshua Idehen, is a profound composition and
portraiture through song that transcends
language, expressing the Black experience
through jazz, Afrobeat, and Caribbean rhythms.

The song radiates strength and resilience of
the Black body, driven by dynamic
instrumentals and Joshua Idehen's poetic
vocals. Its lyrics paint a vivid picture of
the struggles, triumphs, and unity within the
Black community, weaving a narrative that
transcends language, communicating a powerful
message of identity, resistance, and cultural
pride.

The chant of "Black" acts as a rallying cry
and unifying anthem, embracing Black identity
and fostering empowerment.

Sons of Kemet's masterpiece encapsulates the
fight for equality and justice while
celebrating the beauty and diversity of Black
culture. It stands as a powerful reminder of
the ongoing struggle and the strength that
comes from embracing one's heritage.

I believe through a series of images portraying how Black and nothingness
can be a strength. It is a strength that is not always obvious, it is a
strength that is not always seen, it is a strength that is not always
understood. It is a strength that is not always recognized, it is a
strength that is not always appreciated, it is a strength that is not always
valued. It is a strength that is not always acknowledged, it is a strength
that is not always celebrated, it is a strength that is not always
honored. It is a strength that is not always respected, it is a strength
that is not always revered, it is a strength that is not always
feared. It is a strength that is not always admired, it is a strength
that is not always respected, it is a strength that is not always
valued. It is a strength that is not always appreciated, it is a strength
that is not always understood, it is a strength that is not always
recognized, it is a strength that is not always acknowledged, it is a
strength that is not always celebrated, it is a strength that is not always
honored, it is a strength that is not always revered, it is a strength
that is not always feared, it is a strength that is not always admired,
it is a strength that is not always respected, it is a strength that is not
always valued.











RESEARCH

Brands may support Black Lives Matter, but advertising still needs to decolonise

Carl W. Jones, Senior lecturer at the University of Westminster, writes in *The Conversation* about the role which advertising can play in decolonisation.

Brands have been expressing solidarity with the Black Lives Matter movement by issuing statements and adverts of memorable tagline of 'Just Do It' by asking consumers 'for once, Don't Do It', to the #Solidarity hashtag taken up by many top brands. Many of these messages have been accompanied by promises to take a hard look at each company's history and current working practices to see what changes can be made to address structural racism.

Decolonising involves removing or rewriting rules and concepts left by colonialism, realising that all control or influence was not in the hands of the

means to be used. It is an attempt to understand the history of the message. The message is intended to be a means to be used. American consumers can see 50 years of American history in the way they think. I think that white people likely don't

be depicted as having an occupation. Such subtle racist and gendered stereotypes are common in adverts around the world.

One advert that drew particular attention in the UK and US was the 2017 Dove ad that showed a Black woman removing her brown top, revealing a white woman underneath. Although this was not the intended message, it could certainly be read to imply that by using Dove the consumer can become 'white'. This upset some consumers who felt that Dove was referring to old colonial-era soap ads that portrayed Black people as unclean, and that portrayed the ad and started

online content. The Dove and Gubbano ad campaign, created in Italy for an market, featured a Chinese woman trying to use chopsticks to eat food, looking fabulous in her doing. This deeply offended many consumers. The ads were dropped, as celebrities showed their support for the brand. This shows that advertising can be decolonised: it can and it should be. It often has its roots in the

WAYS TO DECOLONISE ADVERTISING

How can we move such branding from advertising? There are a number of steps I think the industry should take.

The most obvious place to start this is within universities, which are already taking steps to decolonise other subjects, from history (more of a focus on colonial histories) to literature (moving beyond the set 'canon' of what are often white male writers) and design (creating a space for designers working outside the confines of the Anglo-European sphere).

But most marketing courses have not yet taken such steps. It should become standard practice for marketing courses to emphasise how advertising not only persuades consumers but also influences society. Just as today we laugh at ads from the 1950s and their reflection of negative gender stereotypes, such as women stuck at home doing the washing, or not being able to drive correctly, the same exercise will certainly be done in 2050, analysing our current advertising. Advertisers had better be prepared - and bear this in mind.

A change is also needed within actual advertising agencies, which are dominated

